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ABSTRACT

This guide to the literature of bibliographical press work is comprised of brief introductory notes on the field and this bibliography, followed by citations listed in seven categories: (1) book production, (2) handmade paper, (3) printer's ink, (4) type design, (5) book design, (6) hand printing, and (7) hand bookbinding. Introductory as well as specialized materials are included. Related materials, i.e., associations and journals, are listed at the end of each unit. (Author/CMV)

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AN INTRODUCTION TO BIBLIOGRAPHICAL PRESS WORK

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1978

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Abstract

Presented here is a guide to the literature which deals with book production; handmade paper; printer's ink; type design; book design; hand printing; and hand bookbinding as it relates to bibliographical press work. Introductory as well as relevant specialized material is annotated. In addition, a section on related materials such as associations and journals is appended at the end of each unit.

The bibliographical press movement is not of recent origin. In 1913 and again in his 1927 classic, An Introduction to Bibliography, Ronald B. McKerrow discusses the concept several times. The first bibliographical press was established at the Yale University Library in 1927. In a 1965 census of such presses, Philip Gaskell comments on their "boom . . . in the universities of the English-speaking world." Today, the bibliographical press is viewed as a significant part of the curricula in many graduate library schools; departments of English, the arts, and communication; and even university libraries. Not surprisingly, this experiential learning of bibliographical principles is seen as complementing a student's basic education.

A good definition of a bibliographical press--"a workshop or laboratory which is carried on chiefly for the purpose of demonstrating and investigating the printing techniques of the past by means of setting type by hand, and of printing from it on a simple press"--has also been provided by Philip Gaskell. Yet, there is no cohesion of access to the diverse literature which deals with book production; handmade paper; printer's ink; type design; book design; hand printing; and hand bookbinding as it is relevant to bibliographical press

work. Accordingly, the purpose of this enumerative bibliography is to provide introductory as well as selective specialized material in a logical and useful arrangement which will orient students in their bibliographical work. In addition, the intended audience includes instructors responsible for the supervision of bibliographical press work, those advising students' reading of relevant material, and of course, those self-directed students who desire to read on their own.

The more than one hundred books and journal articles cover the basic principles of bookmaking and something of the philosophy of the private press movement. Obviously, in an introductory bibliography it is impossible to list all of one's favorites or all of the works of a single author. Nevertheless students may benefit from consulting the other works of John Dreyfus, Dard Hunter, Stanley Morison, Beatrice Warde, Adrian Wilson, and so on. Excluded from the scope of this article are titles relating to bookselling or collecting, calligraphy, and manuscript books. Works in English are emphasized, though extensive foreign language material will be found in the references at the end of many of the works cited on the following pages. The sources are arranged in seven categories (see the outline), and are, for the most part, divided into two sections, history and technique. The technical or "how to" is stressed over the historical section,

so the readings will be of the utmost practical benefit. Nevertheless, readers must understand the social history of any technique to be competent bibliographers. Of course, some of the titles listed are more inclusive than a single category, but in the interests of economy they are not repeated. Annotations are intended to be indicative and informative; in the case where no annotation appears, the title was not available for examination. These few works are included on the basis of their favorable reception (book reviews) or on the basis of their inclusion in several bibliographies of related works.

In the case of simultaneous publication (particularly between English and American publishers) the compiler has cited the edition he examined. While this does not affect the user's success in locating the item in a library, prospective purchasers may be well-advised to check Books in Print or British Books in Print before ordering. Furthermore, if a reprint edition is available, then the latest is cited. Associations and journals, designated "Related Materials," are listed at the end of each category. Although the technical side of printing is stressed, freedom to read further is encouraged at the end of each unit by the inclusion of the Library of Congress Subject Headings which are used by most college and university libraries.

No similar bibliography has appeared since Hellmut

Lehmann-Haupt's _One Hundred Books About Bookmaking_ (New York: Columbia University Press, 1949), but readers may benefit from consulting such broader in scope works as Thomas Tanselle's _Guide to the Study of United States Imprints_ (Cambridge, MA: Harvard University Press, 1971).

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I. BOOK PRODUCTION

Bennett, Paul A., ed. Books and Printing; A Treasury for Typophiles. Cleveland: The World Publishing Company, 417 pp.

A "miscellany" of 42 essays by such authors as A. F. Johnson, Lawrence C. Wroth, R. B. McKerrow, Beatrice Warde, Porter Garnett, W. A. Dwiggins, Joseph Blumenthal, A. W. Pollard, Stanley Morison, etc. Topics include the anatomy of the book, title pages, what is a private press, etc. The book is composed in twenty-one different type faces giving the reader an opportunity to examine them set as text rather than solely as specimens.

Blumenthal, Joseph. Art of the Printed Book, 1455-1955. Boston: Godine, 1973. 192 pp.

A 50-page introductory essay and 125 black-and-white illustrations present chronologically 112 books noted for their contribution to the book as an art form from Gutenberg to Mardersteig. An excellent source for a quick overview of 400 years of book production. A 67-item, unannotated bibliography is appended.

Cave, Roderick. The Private Press. London: Faber and Faber, 1972. 376 pp.

Divided into two parts: 1) private presses, and 2) private press typefaces, this book is the most comprehensive on the subject. 83 illustrations.

Franklin, Colin. The Private Presses. Chester Springs, PA: Dufour Editions, 1969. 240 pp.

The author discusses the modern private presses from the Daniel Press in the 19th century to the end of the movement in 1939. A chapter on collecting gives basic rules to follow and a select bibliography lists the output of eleven major presses during the period covered.

Gaskell, Philip. A New Introduction to Bibliography. Second corrected impression. New York: Oxford University Press, 1974. 438 pp.

This work is not a revision of McKerrow's earlier classic but a completely new introduction incorporating fifty years of bibliographic research since McKerrow. Gaskell emphasizes the period 1500 to 1800 A.D. but "for the first time, an account of the printing practices and textual problems of the nineteenth and twentieth centuries

is presented." The author stresses that "printing was a complex craft carried out by fallible and inconsistent human beings of widely different capabilities." Extensive reference bibliography: pp. 392-413.

Gaskell, Philip. "The Bibliographical Press Movement." Journal of the Printing Historical Society 1 (1965):1-13.

Besides discussing the definition, purpose, and "sudden proliferation" of bibliographical presses, Gaskell provides a census of 25 such presses. Location, name, constitution (founding date and financing), equipment (type, frames, and press) and function are listed.

International Association of Printing House Craftsmen. Printing Progress; A Mid-Century Report. Cincinnati: n.p., 1959. 543 pp.

Thirty-eight authors reflect on fifty years of progress. Subjects include research in the graphic arts; printing ink, rollers and blankets; processing the printed sheets; specialized processes; and package design. The appendix discusses the design of this volume.

Lieberman, Elizabeth K., ed. The Checklog of Private Press Names: (Annual). New Rochelle, New York: The Myriade Press, 1960- .

Bibliographical press directors or students wanting to avoid an established press name may find this item useful. Over 2300 private press and chappel names and the date "believed (to be) the earliest use of the name, and not necessarily the founding (date) of the press" are recorded in this alphabetical list. Some commercial and historic press names are included as well.

Lochhead, Douglas. "Bibliographical Presses." Scholarly Publishing 2 (April 1971):265-272.

The first part of this article "outline(s) the role of printing equipment as it is used within the climate of present-day bibliographical scholarship" including the relationship to the university press. The second part deals with what is meant by bibliography and its importance.

McKerrow, Ronald B. An Introduction to Bibliography for Literary Students. London: Oxford University Press, 1927; reprinted ed., London: Oxford University Press, 1967. 359 pp.

The author's wit and wisdom enlightens the mechanical aspects of the printer's craft. The making of a printed book, its parts, imposition, the early printing-press and subsidiary matters are explained in light of textual

transmission. Parts II and III deal with bibliographical description and copy-text, respectively. An extensive appendix concludes this classic work.

McMurtrie, Douglas C. The Book: the Story of Printing and Bookmaking. 3rd edition. New York: Oxford University Press, 1943. 676 pp.

An extensive discussion of "the history and development, and the art and technique, of bookmaking." Frequently used as a textbook, The Book was first published in 1927 as The Golden Book; it has been reprinted as recently as 1967. More than 170 black and white illustrations complement the 42 chapters. Bibliography and index.

Morison, Stanley. The Typographic Book, 1450-1935. Chicago: University of Chicago Press, 1963. 98 pp.

Although criticized for being a poor example of a typographic book, this book was designed to supersede the 40-year-old Four Centuries. The author's authoritative introduction has been expanded and judgments revised. Three hundred seventy-eight examples of title and text pages from European and American presses illuminate the text.

Morison, Stanley. Four Centuries of Fine Printing. 4th edition. New York: Barnes and Noble, 1960. 254 pp.

This work is still available in a student's edition, although it contains fewer examples and covers a shorter period than The Typographic Book.

Private Libraries Association. Private Press Books: (Annual). North Harrow, England: Private Libraries Association, 1959- .

The most current comprehensive worldwide listing of the year's private press output. Arranged alphabetically by press name, the address, physical size, total pages, edition size, type of paper, binding and price is included in the bibliographic description. An annual review of books and articles related to private presses is appended along with an index.

Ryder, John. "The Contemporary Private Press." In An Encyclopedia of the Book, pp. 465-69. Edited by Geoffrey A. Glaister. New York: World Publishing Company, 1960.

Contrary to the title, this article is a tripartite classification scheme for all types of presses. Private presses are divided into five groups: 1) publishing, 2) teaching, 3) experimental, 4) printing, and 5) clandestine. "The second of these groups may again be

subdivided into three sections. (II) a. Handicraft, b. Typography and Graphic Design, and c. Bibliography." Examples of the various types of presses are given.

Schwarz, Philip J. "The Contemporary Private Press." Journal of Library History 5 (October 1970):297-322.
In this survey article, Schwarz discusses "what is a private press," historically important private presses, and elements in the design of pressbooks. Extensive footnotes are included.

Steinberg, S. H. Five Hundred Years of Printing. Foreword by Beatrice Warde. 3rd edition. Harmondsworth, England: Penguin Books, 1974. 400 pp.
This quality paperback is particularly appropriate for students because it is relatively inexpensive. The author discusses Gutenberg's "adventure and art" by dividing his material into three periods. The first is 1450-1550, the "creative century"; the second period 1550-1800, the "era of consolidation"; and the post-1800, "the period of tremendous technical advances." The well-written text is accompanied by ten pages of notes, a twenty-eight item bibliography with short evaluative annotations, and illustrations. This edition was revised by James Moran after the author's death in 1969.

Turner, Gilbert. The Private Press, Its Achievement and Influence. Birmingham, England: The Association of Assistant Librarians, 1954. 24 pp.
This speech examines the renaissance of private printing and influence on commercial publishers by William Morris, T. J. Cobden-Sanderson, Emery Walker, Charles Ricketts, C. H. St. John Hornby, Eric Gill, Francis and Vera Meynell, and G. E. and M. S. Davies.

Vervliet, Hendrik D. L., ed. ABHB; Annual Bibliography of the History of the Printed Book and Libraries. The Hague: Martinus Nijhoff, 1973- .
Beginning with volume one (1970 publications), this extensive as well as intensive bibliography has been prepared for the Committee on Rare and Precious Books and Documents of the International Federation of Library Associations. Indexes material relevant to bibliographical presses, etc.

Related Material:

The APHA Newsletter, November 1974- (bimonthly)

Bibliography Newsletter, 1975- (monthly)

Book Arts, Fall 1977- (irregular)

Fine Print, January 1975- (quarterly)

Journal of the Printing Historical Society, 1965- (annual)

Visible Language, 1967- (quarterly)

Further Readings: Book Industries and Trade

II. HAND-MADE PAPER: "THE ART PRESERVATIVE OF ALL ARTS"

A. History

Blum, André. On the Origin of Paper. Translated from the French by Harry M. Leydenberg. New York: R. R. Bowker Company, 1934. 79 pp.

Limited to 1,000 copies, this brief book of seven chapters covers the influence of paper on the spread of printing and engraving; the definition of paper; paper making in Europe; the origin of western paper in Spain; paper in Italy, France, and Germany; the causes of the slow growth of the paper industry; and watermarks and means of dating paper. Notes and index.

Herdeg, Walter. Art in the Watermark. Introduction by Armin Renker. Zurich: Graphis Press, 1952. 103 pp.

"Watermarks are an outpost in the domain of the handicrafts." (A. Renker of Zerkall) This trilingual work (English, German, and French) excerpts 363 watermarks, ranging from anchors to waterwheels, from Briquet's Les Filigrames (Geneva, 1907). Cross references.

Hunter, Dard. Papermaking, the History and Technique of an Ancient Craft. 2nd edition. New York: Alfred A. Knopf, 1967. 611 pp.

The acknowledged expert on this subject, now deceased, states "the aim of this book (is) to give accomplished bibliophiles and amateur booklovers an insight into the methods employed by the makers of paper in all parts of the world and from all periods." Chapters 4, 10, and 14, in particular, treat the technique of making moulds and watermarks.

Lewis, Naphtali. Papyrus in Classical Antiquity. Oxford: Clarendon Press, 1974. 152 pp.

This work is a revised edition of the author's doctoral dissertation which was originally published in 1934. Certainly more scholarly than Johnson (see elsewhere), Lewis discusses the plant, the paper, and the paper industry. Three indexes cover passages cited, subjects, and a description of plates of which there are ten.

U.S. Library of Congress. Papermaking: Art and Craft. Washington, D.C.: Government Printing Office, 1968. 96 pp.

One of AIGA's Fifty Books in 1968, this inexpensive government document presents "a short but satisfactory survey of the whole history of papermaking, with good illustrations" according to Philip Gaskell (1972).

B. Technique

American Paper and Pulp Association. The Dictionary of Paper, Including Pulp, Paperboard, Paper Properties, and Related Papermaking Terms. 3rd edition. New York: American Paper and Pulp Association, 1965. 500 pp.

Revised approximately every ten years, this edition was prepared by a committee under M. A. Krimmel. The introductory material offers "a philosophy of definitions" and a "classification and definition of pulp." The definitions (454 pages) are written for the non-technical person "yet acceptable to the expert." Appendix A lists 710 items deleted in this new edition; appendix B lists the definition titles which were changed between the 2nd and 3rd edition. The bibliography contains 42 items.

Berger, Sidney. A Brief Treatise on Papermaking. Santa Rosa, CA: Thresh Publications, forthcoming.

Browning, B. L. "The Nature of Paper." Library Quarterly 40 (January 1970):18-38.

The author of this technical and concise paper was the senior research associate of the Institute of Paper Chemistry at Appleton from 1933-1968. The paper was presented at the Thirty-Fourth Annual Conference of the University of Chicago Graduate Library School on the "Deterioration and Preservation of Library Materials." See entire issue.

Casey, James P. Pulp and Paper: Chemistry and Chemical Technology. 2nd edition. 3 volumes. New York: Interscience Publishers, Inc., 1960.

The definitive textbook on this subject. Handsheets, laboratory heaters, fiber bonding, and paper properties are discussed as they relate to the commercial end of this process, although it is still useful for the handmade craftsman.

Clark, Kathryn, and Clark, Howard. "Papermaking." In The Family Creative Workshop, pp. 1387-1399. Edited by Allen D. Bragdon. New York: Plenary Publications International, 1975.

Encouraging readers to start making paper from newsprint in a blender, the owners of Twinrocker Handmade Paper Inc., thereby remove some of the "mystique" from this ancient craft. The simple presentation makes this article the best contemporary encouragement for beginners.

Clapperton, Robert H. Modern Papermaking. 3rd edition. Oxford: Blackwell, 1952. 526 pp.

Hunter, Dard. "Handmade Paper Molds." Paper Industry 21 (February 1940):1164-1169.

The late Dard Hunter gives a brief history of paper molds, distinguishes between laid and wove paper, but most importantly explains by precise instruction and clear illustrations how to actually construct a mold and various watermarks. The seventeen most frequent mold sizes are also included.

Johnson, Malcolm. The Nature and Making of Papyrus. Barkston Ash, England: Elmete Press, 1973. 71 pp.

A recent private press item, this is one of the few full-length books on papyrus (from whence our word paper is derived). The introduction is written by Hassam Ragab, President of the Papyrus Institute of Cairo, Egypt, one of only two places in the world where papyrus is being raised on a large scale. Papyrus is being used experimentally by a few presses, such as the Elmite, but the cost, approximately $20 per sheet, is restrictive.

Labarre, Emile J. Dictionary and Encyclopedia of Paper and Papermaking. 2nd edition. Amsterdam: Swets and Zeitlinger, 1952. Loeber, E. Supplement, 1967. 488, 104 pp.

This work is "intended as an exercise in comparative philology, as an attempt to ascertain the origins, growth and methods of variation of the vocabulary of a craft." Multi-lingual (French, German, Dutch, Italian, Spanish, and Swedish), the 378 pages of terms are arranged alphabetically. There are seven indexes by language to the main entries which are in English.

Mason, John. Paper Making as an Artistic Craft. London: Faber and Faber, 1959. 95 pp.

The author, both a bookbinder and proprietor of a paper mill, started making paper for pleasure. Herein he shares his experiences in learning a "mysterious" and "threatened craft," which "is far too lovely to be allowed to die." Chapters on "Beating to Pulp," "The Mould," "The Vat," "Pressing Equipment," etc.

Morris, Henry. Omnibus: Instructions for Amateur Papermakers with Notes and Observations on Private Presses, Book Printing and Some People Who are Involved in the Activities. North Hills, PA: Bird & Bull Press, 1967. 121 pp.

Similar to Mason, Mr. Morris is a private press proprietor who has experimented with many kinds of paper (including straw and wasp's nest) and he shares his experiences. Chapters cover the mould; the beater; other necessary equipment; making, drying, and sizing paper along with sample sheets; and notes on printing and binding.

Boise Cascade Paper Group. The Paper Handbook. 3rd edition. Portland, Oregon: The Group, 1976.

Potter, C. J. C., and Weiner, Jack. "The Literature of Cellulose, Pulp and Paper." In Advances in Chemistry Series, no. 78, pp. 296-348. Washington, D.C.: American Chemical Society, 1968.

The authors, both members of the Institute of Paper Chemistry, introduce material which is important for the student or researcher. An unannotated list of works is appended covering scientific, technical, and trade journals; abstracting and indexing services; books; bibliographies and reviews; and patents. Not limited to English language material.

Reed, Robert F. What the Printer Should Know About Paper. Pittsburgh, PA: Graphic Arts Technical Foundation, 1970. 209 pp.

The GATF, established in 1924, provides technical information and assistance to commercial printers. This publication is oriented to the use of machine-made papers.

Weiner, Jack. Bibliography of Paper Making. New York: TAPPI, 1953- (irregular).

Issued irregularly; J. C. West covered the period 1900-1953.

Weiner, Jack, and Roth, Lillian. Paper and Its Relation to Printing. 2nd edition. Institute of Paper Chemistry Series, 164. Appleton, WI: Institute of Paper Chemistry, 1962. 547 pp.

Weiner, Jack, and Mirkes, K. Watermarking. Institute of Paper Chemistry Bibliographic Series, 257. Appleton, WI: Institute of Paper Chemistry, 1972. 102 pp.

This bibliography lists several hundred citations to the literature of watermarking.

Related Materials:

Busyhaus, Post Box 422, North Andover, MA 01845

The Institute of Paper Chemistry, Appleton, Wisconsin

International Association of Paper Historians, c/o Hanz Zimmerli, Secretary, Schulhausstrasse 191, CH-5116 Schinznach Bad Switzerland.

Paper, 1879- (semi-monthly) [Incorporates The Paper Maker]

Technical Association of the Pulp and Paper Industry, Atlanta, GA

Further Readings: Paper; Paper Making and Trade

III. PRINTER'S INK: DIE SCHWARZE KUNST

Allen, Arthur S. "Inks for Printing." The Dolphin I (1933): 107-115.

Covering the one hundred years prior to publication, Allen pays particular attention to the various types of ink, the advent of color (besides vermilion), and how ink dries. Two formulae, one for half-tone black and one for red ink, are given.

Askew, Frederick A., ed. Printing Ink Manual. 2nd edition. Cambridge: Heffer and Sons, 1969. 848 pp.

Originally prepared as a student's aid by the Society of British Printing Ink Manufacturers, the second edition has been considerably revised and its 848 pages represent the major reference work for this area.

Blake, Carl B. "Literature Guide for the Printing Ink Maker." In Advances in Chemistry Series, No. 78, pp. 400-418. Washington, D.C.: American Chemical Society, 1968.

Following an introductory paper, the author cites general works; serials and periodicals; current awareness tools; institutions and societies; and patents of interest to the beginning as well as advanced ink maker. No annotations.

Bloy, Colin H. A History of Printing Ink, Balls and Rollers, 1440-1850. London: Wynkyn de Worde Society, 1967. 148 pp.

The best historical treatment of this subject. The specific ingredients for more than 60 formulae from A.D. 251 to 1924 are listed. In addition, printing in gold and on vellum is covered.

Deller, Jack. Printers' Rollers: Manufacturers, Use and Care. London: Charles Skilton, 1959. 224 pp.

Since Harrild invented the composition roller in the early 1800's, printers have utilized this technological improvement. In the only full-length book of its kind, the author's extensive research on rollers' uses and care is reported.

Myers, J. A Few Practical Hints to Printers on the Treatment of Rollers; How to Wash Rollers, How to Make Rollers. London: n.p., 1871.

National Association of Printing Ink Manufacturers (NAPIM). Product and Technical Publications Committee. Printing Ink Handbook. 3rd edition. Harrison, NY: NAPIM, 1976. 95 pp.

An inexpensive pamphlet which explains "what printing inks are, what they are made of, what they will do . . . " Includes a short glossary.

Savage, William. On the Preparation of Printing Ink, Both Black and Colored. London: Longman, 1832.
Still useful for the practical advice should anyone be interested in making their own ink.

Wiborg, Frank B. Printing Ink; a History with a Treatise on Modern Methods of Manufacture and Use. New York: Harper & Brothers, 1926. 299 pp.

Young, Laurence C. Materials in Printing Processes. New York: Hastings House, 1973. 293 pp.
Chapters 10-14 (pages 146-213) deal with ink. Gives information which should be provided in correspondence with ink makers.

Related Materials:

American Inkmaker, 1912- (monthly)

British Ink Maker, 1958- (quarterly)

Journal of the Oil and Colour Chemists' Association, 1918- (monthly)

Further Readings: Ink; Printing Ink

IV. TYPE DESIGN

A. History

Carter, Harry G. A View of Early Typography Up to About 1600. Oxford: Clarendon Press, 1965. 137 pp.
Prototypography is examined in detail. The author's insights aid in understanding the origin and development of punch-cutting, founding, and printing.

Dowding, Geoffrey. An Introduction to the History of Printing Types. London: Wace and Company, 1961. 277 pp.
The characteristics along with examples of contemporary types and their historical predecessors are particularly helpful to the novice in differentiating between various families of faces. Two appendices on "stress or shading" and "serifs."

Dreyfus, John, ed. Type Specimen Facsimiles. London: Bowes and Bowes, 1963. 23 pp.
Shortly after the turn of the 17th century, the division between printers and punch-cutters occurred. Here the author presents fifteen facsimilies of the latter's efforts. Along with an historical introduction by Stanley Morison, readers now have access to these sheets which ordinarily would only be available in the collections of research libraries.

Johnson, Alfred F. Type Designs, Their History and Development. 3rd edition. London: Deutsch, 1967. 184 pp.
The best single volume history of type evolution.

Updike, Daniel B. Printing Types, Their History, Forms and Use. 2 volumes. 3rd edition. Cambridge, MA: Harvard University Press, 1966. 292, 326 pp.
Although somewhat out of date, it is still the best multi-volume history. An excellent starting place before consulting the many specialized studies.

Warde, Beatrice. The Crystal Goblet: Sixteen Essays on Typography. New York: World Publishing Company, 1956. 221 pp.
Advocating that "printing should be invisible," the book is a collection of articles on such broad topics as typography as a vocation, tradition and progress. It presents an overall approach to typography. See, in particular, "On the Choice of Typefaces."

B. Technique

De Vinne, Theodore L. Plain Printing Types: A Treatise on the Processes of Type-Making, the Point System, the Names, Sizes and Styles of Type. New York: Oswald Publishing Company, 1925. 403 pp.

"A summary of detached notes collected by the writer since 1860" which excludes newspaper type and decorations. Originally published in 1899, this book is part of De Vinne's The Practice of Typography series. Indexed.

Koch, Paul. "The Making of Printing Types." The Dolphin I (1933):24-66.

A detailed step-by-step explanation of cutting punches is accompanied by clear illustrations of techniques and tools required.

Jaspert, W. Pincus; Berry, W. Turner; and Johnson, Alfred F. The Encyclopedia of Type Faces. 4th edition. New York: Barnes & Noble, 1971. 420 pp.

Approximately 1,400 typefaces are arranged in three broad categories (Romans, Lineales, and Scripts), making this source the most comprehensive and thereby standard compilation of contemporary printing types. Typeface nomenclature and classification is discussed in the introduction. Two indexes, by designer and by typeface, are appended.

Moxon, Joseph. Mechanick Exercises on the Whole Art of Printing. London: Oxford University Press, 1962. 487 pp.

This reprint of an 1683 account of making type, enhanced by the skillful editing of Herbert Davis and Harry Carter, makes interesting reading today. See pages 87-184, in particular.

Wijnekus, F. J. M. Elsevier's Dictionary of the Printing and Allied Industries. Amsterdam: Elsevier, 1967. 583 pp.

The most comprehensive multi-lingual (German, French and Dutch) dictionary of printing terms. Over 8,000 terms and definitions in English are arranged alphabetically. Nine appendices list old body names, pica and didot point systems, paper sizes, proof reader's marks and rules for hyphenation, weights and measures, abbreviations, and addresses of organizations.

Further Readings: Type and Type-founding; Type Designers; Type Ornaments

V. BOOK DESIGN: NIL VULGARE * NIL PERTRITI * NIL INEPTI

Bland, David F. A History of Book Illustration; the Illuminated Manuscript and the Printed Book. Cleveland: The World Publishing Company, 1958. 448 pp.

"'For the more minutely you describe the more you will confine the mind of the reader, and the more you will keep him from the knowledge of the thing described. And so it is necessary to draw and to describe.' Could there be a better justification for the illustrated book than this of Leonardo's?" The author traces its history from the beginnings in roll and codex, Medieval illumination in the West, Oriental illumination and illustration to the introduction of printing until about 1520. He then covers century by century including the twentieth. Three hundred ninety-five black and white plus twenty full color illustrations.

Cave, Roderick. "Contemporary Pressbook Design." Private Press Books 1959 (Greenock, Scotland: Signet Press, 1960):1-5.

The author, a frequent writer on pressbooks, describes the typical output in terms of format, physical size, paper, and typeface. He also suggests some areas of improvement.

Craig, James. Designing With Type; A Basic Course in Typography. New York: Watson-Guptill, 1971. 175 pp.

Correctly subtitled, this work begins with the "origins of the alphabets," then "laying the groundwork" (how type is made). It also covers "units of measurement," "five families of type," "display types," and "materials for the designer."

De Vinne, Theodore Low. A Treatise on Title Pages. New York: The Century Company, 1902; reprint ed., New York: Haskell House, 1972. 485 pp.

Part I: "Historical"; colophons; devices; borders; black letter, ornamental, and condensed types. Part II: "Practical"; various typefaces; display of words; blanks; leading and spacing. Part III: "Critical"; Pickering; chapbooks; Kelmscott; and French title pages. Indexed and illustrated. Originally part of a four book series entitled The Practice of Typography.

Dill, Francis P., and Garnett, Porter. The Ideal Book. New York: The Limited Editions Club, 1931. 42 pp.

Two prize winning essays: the first "outlining the qualities of technique which they (the public) have the right to expect the makers of these (fine) books to possess" and the second, "outlining for the makers of good books what qualities the purchasers and owners of these books would like to find in them."

Hind, Arthur M. An Introduction to a History of Woodcut. 2 volumes. London: Constable and Company, 1935. 838 pp.
Written by the Keeper of Prints and Drawings in the British Museum, volume 1 covers "The Primitives, and Single Cuts and Block-Books" while volume 2 covers "Book Illustration and Contemporary Single Cuts"; 484 illustrations.

Johnson, Alfred F. One Hundred Title-Pages 1500-1800. London: J. Lane, 1928. 124 pp.
An historical examination of the evolution of the title page from the colophon to the front of the book, which became the established pattern circa 1550. The woodcut, copper engraving, and purely typographic title page are discussed.

Lewis, John N. The Twentieth Century Book; Its Illustration and Design. New York: Reinhold Publishing Corporation, 1967. 272 pp.
Required reading to balance the private press "anachronism"; although the author also stresses "design is no substitute for craftsmanship." Chapters include "Art Nouveau or Private Press Historicism," "The New Typography in Germany and France," "The English Renaissance in Printing," and "The Effect of German Impressionism on Book Illustration." Other chapters cover the wood engraving revival, children's books, and the paperback revolution.

McLean, Ruari. Modern Book Design from William Morris to the Present Day. Fairlawn, N.J.: Essential Books, 1959. 115 pp.
A general treatment. Chapters include "The Nature of Book Design," "The Need for Revival," "William Morris," "The Private Press Movement," and "The Future of Book Design."

Nesbitt, Alexander. The History and Technique of Lettering. New York: Dover Publications, 1957. 300 pp.
Written while the author was teaching at the Southeastern Massachusetts Technological Institute, "this book insists on the design value of letters and types above all other considerations. Such a viewpoint is not new--it has simply been neglected." Consequently Nesbitt emphasizes the history of the design of letters from their beginnings into the twentieth century. Section two, "a practical course in lettering," includes lettering with the broad pen, built-up letters, exercises in scripts, problems of integration, and poster design. Bibliography and index.

Pollard, Alfred W. An Essay on Colophons with Specimens and Translations. Burt Franklin Bibliography and Reference Series, 142. Chicago: The Caxton Club, 1905; reprint edition, New York: Burt Franklin, 1967. 198 pp.

"Colophon originally meant the head or summit of anything." Perhaps it is derived from "the city of Colophon, which must have derived its name from its elevation." The author, Keeper of Printed Books at the British Museum, has studied numerous fifteenth century books from Mainz, Venice and other towns and has reported herein its uses, "repetitions, thefts, and adaptations."

Pollard, Alfred W. "Margins." The Printing Art 10 (September 1907): 17-24.

"The margins in printed books serve two purposes: (1) to give room for manuscript notes, (2) to lend dignity to their appearance." An historical analysis of the type area and the four margins as a percentage of height attempts a classification of "modest luxury, safe luxury, extreme luxury, and bad taste" in proportions. A similar essay appeared in The Dolphin I (1933):67-80.

Ransom, Will, ed. Kelmscott, Doves, and Ashendene; The Private Press Credos. Typophile Chap Book No. 27. New York: The Typophiles, 1952. 197 pp.

"The collection presents the ideals and convictions (of William Morris, T. J. Cobden-Sanderson, and C. H. St. John Hornby) that stimulated other private press operators, and eventually their brethren in commerce, to high endeavor and started a chain reaction which developed, indirectly but certainly, into the present profession of book design."

Simon, Oliver. Introduction to Typography. 2nd edition. London: Faber and Faber, 1963. 164 pp.

Examines "step by step some of the many problems likely to present themselves to the printer on receipt of an average manuscript." The author, an experienced editor, has edited The Fleuron and Signature.

Tschichold, Jan. "Non-Arbitrary Proportions of Page and Type Area." In Calligraphy and Palaeography, pp. 179-191. Edited by A. S. Osley. London: Faber and Faber, 1965.

"Two constants determine the proportions of a well-made book: hand and eye." The irrational page proportions of 1:1.414 ($\sqrt{2}$), 1:1.618 (Golden Rule), 1:1.538 (rectangle from a pentagon), 1:1.732 ($\sqrt{3}$), 1:2.236 ($\sqrt{5}$), and the rational proportions of 1:2, 2:3, 3:4, 5:8, 5:9 are examined along with their margins. The author also discusses his

discovery of the historical "secret canon" of page proportions of 2:3 and margins of 2:3:4:6. A similar article appeared in the special design supplement of Print in Britain: Volume 11, no. 5 (September 1963).

Wilson, Adrian. The Design of Books. New York: Reinhold Publishing Corporation, 1967. 160 pp.

The beginning or advanced designer should profit from the author's experiences as recorded here. There are chapters on typography; printing methods; paper; the anatomy of a book; design approaches; binding; jackets and paperback covers; trade book, textbook, reference, and limited editions. The illustrations include some of the author's own work.

Wroth, Lawrence C. "Formats and Sizes." The Dolphin I (1933): 81-95.

Discusses the relationship between format and size, giving an historical account of the development of various formats, relating the relative frequency of the various formats and physical sizes of books.

Related Materials:

AIGA Journal, 1965- (3/year)

American Institute of Graphic Arts (AIGA), 1058 Third Avenue, New York City 10021

Further Readings: Book Design; Printing, Practical Make-up

VI. HAND PRINTING

A. History

Green, Ralph. The Iron Hand Press in America. Rowayton, Connecticut: Privately Printed, 1948. 29 pp.

Although there are some rumors of a new, definitive book on the iron printing press, this is still the best history book. More than a dozen different manufacturers of the Washington press (one of the most popular among private printers) are listed along with the dates of their production.

Moran, James. Printing Presses: History and Development from the Fifteenth Century to Modern Times. Berkeley: University of California Press, 1973. 263 pp.

The author has compiled an extensive introduction to and history of "the development of the relief printing press from its inception in the middle of the fifteenth century until approximately 1940." Profusely illustrated throughout, chapters three through six (pages 49-100) deal with the iron hand press period. An eighty item bibliography and index listing the names of the different kinds of presses conclude the work.

Pollak, Michael. "Performance of the Wooden Printing Press." Library Quarterly 42 (April 1972):218-264.

Since the American Printing Historical Association's recent discussion on making available a 2/3 size common press, readers might benefit from knowing about its historical performance capabilities.

Pryor, Lewis A. "Printing Machines Used by Private Presses, 1962-69." In Private Press Books: 1970, pp. ix-xiii. Edited by Roderick Cave, et. al. North Harrow, England: Private Libraries Association, 1971.

Individuals considering establishing a private press may be interested in knowing the frequency of use of the iron hand press, platen jobber, hand lever platen, horizontal flatbed platen, proof press, other letterpress and commercial presses during this eight year period.

B. Technique

Allen, Lewis M. Printing with the Handpress. New York: Van Nostrand Reinhold Company, 1969; reprint ed., New York: Krieger Publishing Company, 1976. 75 pp.

One of the most recent how-to-do-it manuals by a private press owner. Herein the basic equipment required, using the frisket and guide points, paper and damping, ink and proper inking, and the use of bearers is covered. An appendix lists sources of equipment and supplies, although the addresses in some cases are no longer current. Printed by offset from the original illustrated limited edition of 140 copies.

Anderson, Frank J. Private Presswork. New York: A. S. Barnes and Company, 1977. 168 pp.

The author, a librarian and private press proprietor, has written the most current (cf. Allen or Ryder, this section) list of "various books, suppliers, libraries, museums, and agencies" useful "to the establishment and operation of a private press." This extensive manual covers the press, type, book production, binding, and history, but omits ink and sources of its supply. Indexed.

Cleeton, Glen U.; Pitkin, Charles W.; and Cornwell, Raymond L. General Printing. 3rd edition. Bloomington, Illinois: McKnight and McKnight, 1963. 203 pp.

The minor changes in this revision hardly make it worth purchasing if the 2nd edition is owned; however, this high school textbook with its excellent illustrations is recommended reading for the simple but accurate explanations of type founding, composing, layout, design, and printing.

Gaskell, Philip; Barber, Giles; and Warrilow, Georgina. "An Annotated List of Printers' Manuals to 1850." Journal of the Printing Historical Society 4 (1968):11-31.

This compilation lists 1 Spanish, 19 French, 23 German, and 23 English "practical manuals intended for professional letterpress printers" beginning with Hornschuch's Orthotypographia (1608). A selective census of copies, author, and chronological index is included. Cf. Wroth below.

Hansard, Thomas C. Typographia: an Historical Sketch of the Origin and Process of the Art of Printing. English

Bibliographical Sources: Printers' Manuals, 6. London: Baldwin, Cradock, and Joy, 1825; reprint edition, New York: Gregg Press, 1966. 965 pp.

Based in part on Stower's Printer's Grammar, this book is intended "to inform the young practitioner, as well as the amateur of typography." Still useful for its coverage of the new "improved manual presses" of Clymer, Cogger, Stanhope, Treadwell, etc.

Jacobi, Charles T. Printing: A Practical Treatise on the Art of Typography as Applied More Particularly to the Printing of Books. 2nd edition. Technological Handbook Series, 8. London: George Bell and Sons, 1898. 322 pp.

The Manager of the Chiswick Press uses more than 150 illustrations endeavoring "to lay down the principles of good and sound workmanship in the practice of typography," including type, composition and distribution, reading, machine printing, and warehouse work. Hand printers will find his chapters on practical press work (pages 145-199) most helpful. Glossarial index; 16 samples of paper, including one handmade, are appended.

Johnson, John. Typographia; or The Printers' Instructor. 2 volumes. English Bibliographical Sources: Printers' Manuals, 5. London: Longman, Hurst, Reed, Orme, Brown, and Green, 1824; reprint edition, London: Gregg Press, 1966.

Volume 1: "An account of the origin of printing with biographical notices of the printers of England, from Caxton to the close of the Sixteenth Century." Volume 2: Chapters on typefaces, different sizes, composing, imposing, correcting, special characters, foreign and exotic alphabets, the overseer, construction of printing presses, warehousemen, and fine printing (pages 645-48). Indexed.

Kenneison, William C., and Spilman, Alan J. B. Dictionary of Printing, Papermaking, and Bookbinding. London: G. Newnes, 1963. 215 pp.

Ryder, John. Printing for Pleasure; a Practical Guide for Amateurs. Boston: Brandford, 1955. 142 pp.

Excellent help for the amateur in choosing a press and type. The brief glossary defines terms frequently encountered; the chapter on sources of materials, of course, is out of date. Overall, Mr. Ryder's book is "reading for pleasure as well." A new edition is available, London: Bodley Head, 1976.

Spicher, Craig R. The Practice of Presswork. Pittsburgh, Pennsylvania: n.p., 1919. 240 pp.

V_____, H_____. "Elasticity of Blankets and Its Effects on the Printed Sheet." Roland News Number 19 (1965):31-32.

Although printers' blankets are produced within tolerances of .05 mm., it is necessary to choose the proper Shore hardness of the blanket and packing to achieve the correct effect on the printed sheet.

Wroth, Lawrence C. "Corpus Typographicum: A Review of English and American Printers' Manuals." The Dolphin 2 (1935):57-90.

"Since the year 1683, English and American printers have never lacked manuals of instruction in the practice of their craft." This article is a comparative study of twelve manuals from Moxon to Theodore De Vinne's Practice of Typography (1904).

Related Materials:

The Penrose Annual, 1895- (annual)

Further Readings: Printing; Printing, Practical

VII. HAND BOOKBINDING

A. History

Diehl, Edith. Bookbinding: Its Background and Technique. 2 volumes. New York: Rinehart and Company, 1946. 347, 406 pp.

The best multi-volume discussion; volume 1 covers the historical aspects while volume 2 treats the technical. Two glossaries, 91 plates, and 190 illustrations.

Goldschmidt, Ernest P. Gothic and Renaissance Bookbindings; Exemplified and Illustrated from the Author's Collection. 2 volumes. London: Ernest Benn Ltd., 1928. 369, 128 pp.

"Not until the beginning of the fifteenth century . . . do we find any general practice of book decoration in general use in civilized Europe, for not before then did the annual production of new books attain such proportions that a recognized style and craftsmanship for this special work could be developed." The author has presented "localized and dated" works which can be "assigned to a definite bindery . . .; the stress has therefore been laid not so much on aesthetic beauty as on the 'valeur documentaire.'" The first volume contains an introduction which is the groundwork for a history of bookbinding, while the second volume contains over 100 plates. Indexes are provided by binders' and booksellers' names, of monastic binderies, of ciphers and initials, of subjects of panels, stamps and rolls.

Hobson, Anthony R. The Literature of Bookbinding. The Book Number, 2. London: Cambridge University Press, 1954. 15 pp.

This fifteen-page bibliography, annotated for the most part, is arranged geographically by country. A list of "general works and catalogues" along with an appendix on fine bindings and "binding craft and industry" is current through 1953.

Middleton, Bernard C. A History of English Craft Bookbinding Technique. New York: Hafner Publishing Company, 1963. 307 pp.

"The history of English bookbinding is a study that is still in its infancy, and most books written on the subject have dealt with the decoration of the covers rather than the structure of the book." Mr. Middleton attempts to fill in the gaps of our knowledge between the "upper and lower" covers of this book, as the British say. Several useful appendices including "The Arts and Crafts Movement and its Influence on Bookbinding Methods and Styles."

Pollard, H. Graham. "Changes in the Style of Bookbinding, 1550-1830." The Library, Fifth Series 11 (June 1956): 71-94.

A brief but useful survey mainly of English binding practices; however the implications of the varying methods of shelving books are discussed. He states some "probabilities": marbled paper dates from the 1630's, straight-grained morocco from 1766, and "that English bindings are not likely to have a label on the back before 1660 or a date on the tail before 1790."

Rosner, Charles. The Growth of the Book-jacket. London: Sylvan Press, 1954. 74 pp.

Today, the book jacket's "main purpose is to act as a piece of publicity." It originated from the dust-wrapper used by "London booksellers to keep their wares free from smut and fog." This "pictorial symposium" of 226 black and white illustrations surveys "early book-jackets and the attitudes prevailing at the time." Secondly, the difficulties facing designers and publishers are considered. Finally, trends in design are presented by country. No book jacket.

Walters Art Gallery, Baltimore. The History of Bookbinding 525-1950 A.D.; An Exhibition Held at the Baltimore Museum of Art November 12, 1957 to January 12, 1958. Baltimore: The Trustees of the Walters Art Gallery, 1957. 275 pp.

Compiled by Dorothy Miner, the catalog contains 718 binding descriptions accompanied by over 180 illustrations. The collection is grouped according to the following scheme: treasure bindings of the Middle Ages, Near Eastern, Greek and Armenian, medieval bindings of Europe, Renaissance, 17th Century, 18th Century, 19th and 20th centuries. In addition Russian 18th-20th century, American 17th-19th century, and contemporary French bindings as well as 19th century trade bindings, contemporary artists' wrapper designs and miniature book bindings are covered. An index by

early monastic provenance, owners, binders, and cities for localized bindings is provided. 97 item bibliography.

B. Technique

Banister, Manly R. Pictorial Manual of Bookbinding. New York: The Ronald Press Company, 1958. 40 pp.
"This manual is designed to show, rather than tell, you how to bind books. Six different styles of bindings are treated." All photographs and drawings are by the author, who has recently published Bookbinding as a Handcraft (NY: Sterling Publishing Company, 1975).

Bean, Florence O. Bookbinding for Beginners. 4th edition. Worcester, Massachusetts: Davis Press, 1931. 124 pp.
These forty-nine "problems in elementary bookbinding" are written on a fifth grade level and arranged in increasing order of difficulty culminating in actual bookbinding. The early projects could be omitted retaining the sections on binding a pamphlet, rebinding old books, and new quires. Photographs, occasionally irrelevant, and illustrations.

Burdett, Eric. The Craft of Bookbinding: A Practical Handbook. Newton Abbot: David and Charles, 1975. 400 pp.

Cockerell, Douglas. Bookbinding and the Care of Books; a Textbook for Bookbinders and Librarians. 5th edition. The Artistic Crafts Series. Bath, England: Pitman Publishing, 1973. 345 pp.
"The reasons for binding the leaves of a book are to keep them together in their proper order, and to protect them." This book "is intended to supplement and not to supplant workshop training for bookbinders"; in addition, justifications for the choice of a particular binding style are given. A classic of sound advice from a master of the craft. Glossary, illustrations, and index.

Corderoy, John. Bookbinding for Beginners. New York: Watson-Guptill, 1967. 104 pp.

Hewitt-Bates, James S., and Halliday, John. Three Methods of Marbling. Dryad Leaflet, 74. Leicester, England: Dryad Press, 197?.

Hunter, Dard. "Bibliography of Marbled Paper." Paper Trade Journal 72 (28 April, 1921):52, 54, 56, 58.
A brief description and chronology of marbling is followed by 69 items in several languages, selectively annotated. Hunter concludes that "for the student who wishes to delve into the mysteries of marbling the books of Woolnough and Halfer will be found the most comprehensive works to be found in the English language."

Johnson, Pauline. Creative Bookbinding. Seattle: University of Washington Press, 1963. 263 pp.
The author, an art professor at UW, directs her book at the "child and beginner adult" interested in promoting personal, artistic values. Not intended as a technical treatise, the text does introduce basic skills, design, and decoration in a creative context. A bibliography of 90 items is appended. Indexed.

Perry, Kenneth F., and Baab, Clarence T. The Binding of Books. Peoria: Manual Arts Press, 1940. 160 pp.

Smith, Philip. New Directions in Bookbinding. Introduction by Edgar Mansfield. Foreword by Emilio Brugalla. New York: Van Nostrand Reinhold Company, 1974. 208 pp.
An excellent presentation in 23 chapters. Topics covered include "a framework for thinking," leather, plastics, adhesives and chemicals, and of course design. 5 appendices and a 69 item bibliography. Required reading.

Town, Laurence. Bookbinding by Hand for Students and Craftsmen. London: Faber and Faber, 1951. 281 pp.
According to the preface, "this is not a book of recipes for those who are looking for a short cut to binding books." Chapters include tools and materials, rebinding, endpapers, sewing, pasting-up and gluing-down, rounding and backing, boards, treatment of edges, headbands, covering, pasting down and pressing, decoration and case-binding. One chapter gives "a selection of (seven) simple exercises leading up to bookbinding." Excellent step-by-step illustrations and an appendix of recipes for paste.

Watson, Aldren A. Hand Bookbinding; A Manual of Instruction. New York: Bell Publishing Company, 1963. 93 pp.
"The purpose of this book is three-fold: to describe clearly the basically simple procedures of

fine bookbinding; to stimulate the revival already begun and gaining momentum of better binding practices, and to provide examples of how this exciting and useful art may be realistically related to the contemporary book fields." Two hundred twenty-five illustrations by the author.

Woolnough, Charles W. The Whole Art of Marbling as Applied to Book-edges Etc. 2nd edition. London: G. Bell and Sons, 1881. 82 pp.

"A full description of the nature and properties of the materials used, the method of preparing them, and of executing every kind of marbling in use at the present time, with numerous illustrations and examples." Over thirty magnificent specimens of the various patterns.

Related Materials:

Guild of Book Workers (AIGA), 1059 Third Avenue, New York City 10021

Guild of Book Workers Journal, 1962- (3/year)

Technical Library Service (TALAS), 104 Third Avenue, New York City 10011

Further Readings: Bookbinding; Bookcovers; Bookjackets; Book Ornamentation; Endpapers; Marbling (Bookbinding)